

# THE ENTERTAINMENT SEEN

## Free Performance "My Fair Lady"



Tony Bryant (L) plays a street vendor in the Physically Handicapped Actors & Musical Entertainers production of "My Fair Lady." Rehearsing with Bryant are Lee Anne Proehl (C) as Eliza and Greg Holtzinger who plays Freddie. Photo by Richard J. Brown

On Sunday, December 20, 1987, at 2:00 p.m., there will be a free performance of "My Fair Lady" performed by Physically Handicapped Actors & Musical Entertainers (P.H.A.M.E.) at the Berg Swann Auditorium at The Portland Art Museum, 1219 S.W. Park.

P.H.A.M.E. is a group of Portland entertainers who have been getting together for the past four years to present a show at Christmas. Most of them are residents of Marshall Street, Boundary and Hollywood House homes for the mentally handicapped.

The cast has been rehearsing since October to bring together the well loved story of Eliza Doolittle's transformation from street urchin to lady, under the special care of Professor Higgins.

In many ways, the people of this cast represent a similar transformation. From mentally handicapped and unable to do many things, to being stars of a show, on a big stage, entertaining an audience. The improbable has been made possible!

The support for this event has been excellent. Portland Opera has supplied the costumes and many individuals have helped encourage and tutor the cast. All of them would agree, the results have been worth every minute. Please show your support by attending this very special, one performance only, production of "My Fair Lady." Further information can be obtained from Carol Stady of First Interstate Bank at 225-3347 or Helen Z. Cronin of Standard Insurance Company at 248-2766. The event is FREE and open to the public.

## "Living The Dream: a Tribute to Dr. Martin Luther King, Jr." to Air in January 1988

CHICAGO — A two-hour gospel special, "Living The Dream: A tribute to Dr. Martin Luther King, Jr.," will be taped in front of a black-tie audience in December for airing in syndication Monday, January 18. The special, featuring television, music and film stars, is a co-production of Tribune/Central City Productions and Tribune Entertainment Company.

The show is produced in conjunction with The Martin Luther King Center for Non-Violent Social Change in Atlanta.

Phylicia Rashad of "The Cosby Show" and Robert Guillaume of "Soap" and "Benson" are co-hosts with guest narrators Oprah Winfrey, Marilyn McCoo, Ted Lange, LeVar Burton, Brock Peters and Marla Gibbs. The evening will include performances by Aretha Franklin, Andrae Crouch, Denace Williams, James Cleveland, Al Green, The Winans and Tramaine Hawkins.

"This joyous black-tie Gospel Music celebration has been a dream of mine," said Don Jackson, president of Tribune/Central City Productions and producer of the special. "Great performances by Gospel Music legends will be interspersed with narrative highlights of Dr. King's life."

On Sunday, December 20, the special will be taped in front of a black-tie audience in The Aquarius Theatre on Sunset Boulevard in Los Angeles. Taped to time, the special will air on January 18 in syndication, including WPIX-TV in New York; KTLA-TV in Los Angeles; WGN-TV in Chicago; KTVU-TV in Atlanta; WGNO-TV in New Orleans; and KWGN-TV in Denver. The special is already cleared in 120 markets with 82 percent U.S. DMA coverage and 95 percent coverage of U.S. Black households.

## Act One

by Kendal Bryan Covington



## Nathaniel Phillips: The Rocky Road to Success

Finally it had come. Time and time and time again, I'd tried to connect with Nathaniel for a quiet, personal, one-to-one interview to find out what really moves a man who has seen and done so much but says so little.

Nathaniel is an Oregon native and grew up on 9th and Wygant, right here in Northeast Portland. He has toured and played with such greats as Narada Michael Walden, Members of Toto, George Benson, Wayne Henderson, Crusaders, Gazabo Barberi, and, of course, Pleasure, and the list goes on.

What struck me funny was the fact that I had to ask him about the

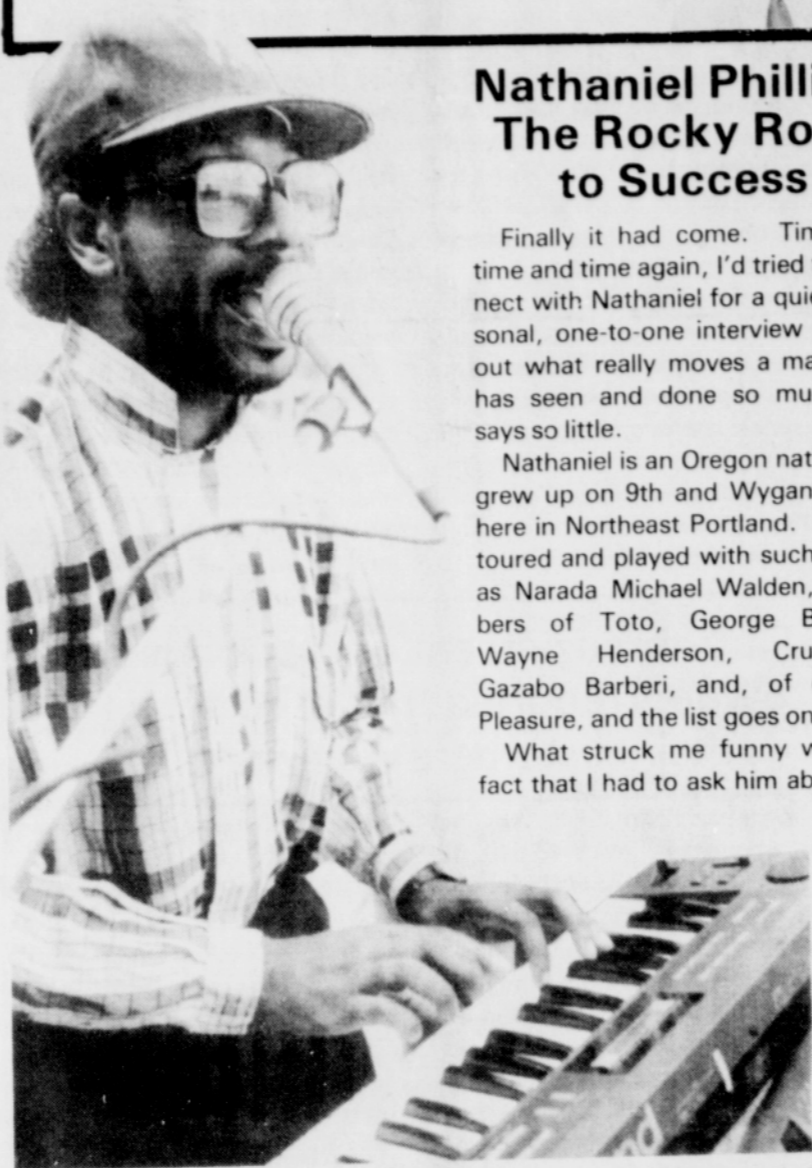


Photo by Richard J. Brown

who's-who that he's played with. Most times some musicians (whom we won't mention) are full of stories and tales about things they've accomplished that are usually just stories and tales. Nathaniel Phillips was definitely from a different mold, and now I finally had a chance to find out why. I must admit that there was a twinge of nervousness as we began, being that I talk so much and Nate talks so little. I'm a prankster and like to joke around, and Nate seems so serious. I finally resigned myself to the fact that we were both men, two Black men, living in the same days and times, and so we began. . . .

It seems that little Nate Phillips was a daydreamer, like most musicians are, and used to sneak and steal his brother Greg's records from his room, so he and his cronies, Doug Lewis and Bruce Carter, could pretend like they were James Brown and The Flames or Archie Bell and The Drells. Broom handles, or anything that could be held, served for mike stands, and they stepped and screeched to their hearts' content.

One day someone mentioned instruments, and not too much later, Nate had his first guitar (compliments of his parents. Net worth, \$35.00). After a while, everyone had instruments and banged on them until somehow, somehow, they started to make music and ceased to make noise.

Nathaniel stuck with it and continued to rob his older brother's record supply (there were no Black radio stations), and ended up playing bass with two less strings to deal with and a real funky feel.

He and Marlon McClain, along with Bruce Carter, ended up forming their first group called The Franchise. The first gig was at a local church where they performed the only three songs they knew for most of the evening. The group went through various changes in name and members, but the bottom line was all involved were hungry for just the chance to play and the desire to be better musicians.

"We used to load our stuff (instruments) and sometimes over to Irving Park to play," states Nathaniel. "Playing at the park gave us the chance to gain a following and to test out our songs. As soon as we thought we were ready, we headed downtown, knocking on door after door, and no one, but no one, would let us in."

"I've never forgotten that feeling of knowing we were as good as, or even better than, anyone else and being denied the opportunity. We finally gave up and came back to the neighborhood and got our first big break at the old Upstairs Downstairs Lounge."

"We became regulars and became known by many recording artists during our stay there. These associations became our way into the recording industry where things become different as night and day."

I'll stop here. There'll be more next week.

## ABOUT TOWN

- Brasserie Montmartre . . . . . 626 S.W. Park, 224-5552  
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- Cafe Vivo . . . . . 555 S.W. Oak St., 228-8486  
Thurs.-Sat., Tom Grant Band
- Dandelion Pub . . . . . 31 N.W. 23rd Place, 223-0099  
Thurs., Curtis Salgado and The Stilletos
- Hobbit . . . . . S.E. 39th & Holgate, 771-0742  
Fri.-Sat., Mel Brown Quintet
- J.B.'s Paradise . . . . . 3530 N. Vancouver, 288-1196  
Thurs.-Sat., Benny Wilson & Friends
- Key Largo . . . . . 31 N.W. 1st, 223-9919  
Fri.-Sat., Crazy 8's
- Mary's Place . . . . . 5700 N.E. Union, 281-1176  
Fri.-Sat., The Staple Bros.
- O'Callahan's . . . . . 11650 S.W. Canyon, 626-2223  
Mon., Cool 'R
- Parchman Farm . . . . . 1204 S.E. Clay, 235-7831  
Thurs., Dick Blake Trio
- Remo's . . . . . 1425 N.W. Glisan, 221-1150  
Fri.-Sat., Big Bangg Band; Sun., Ron Steen
- Royal Esquire . . . . . 1708 N.E. Alberta, 287-5145  
Fri.-Sat., D.J. Dr. Rock w/ Morris Makjam
- Salty's . . . . . foot of S.E. Marion, 239-8900  
Fri.-Sat., Linn

## Tina Turns Out Portland

by Kendal B. Covington

Monday night the lady of soul from Nut Bush, Tennessee, strutted and danced her heart out in front of 6,500 people.

Tina opened the show by asking the audience, "Hi. Are you ready for me? I'm ready for you," and proceeded to mesmerize the audience with her eight-piece band.

I believe the reason that this tour is slated to be her last is because she

has finally realized her aspiration: to sing Rock 'n' Roll music. Her raspy but melodic voice contrasted — like bread to butter — to the blaring sound of rock guitars.

She seemed to gravitate toward her keyboard player, whose voice complimented her sound and style.

Her light show was fantastic and her sound was tolerable — even good in one of the worst places for sound in the city of Portland. The theatrics came into play when she performed the theme to "Mad Max Under the Thunder Dome." At this time I was able to fully realize the actress that Tina Turner has become. Even though theatrics are included at one time or another in most shows, there was no comparison to that brief moment that Tina Turner brought drama to the stage.

The platform rose above the audience, at least 30 feet or more, as she starred into the light that represented heaven itself — as the smoke rose all around her.

Tina Turner is a phenomenon. I moved closer to see if her legs were for real! Not only should they be insured by Lloyds of London, they should be reproduced in wax and placed in every major museum in the United States. Truly a work of art!

The crowd became sparked during her performance of "What's Love Got to Do With It." She asked the females in the audience to repeat those words after her — there was a good response. When she asked the fellows to follow suit, the response was weak. At this time she stated that the ladies would give the guys a second chance, as usual.

Tina Turner has been in the music industry for years and well deserves the success she is now enjoying.

I have seen a number of female Rock 'n' Roll singers and this female of over 50 — this mother of grown children — this Black woman — does it 'til it can't be done any better — anywhere, anytime!

See ya on the silver screen, Tina — and soon, I hope.



## KEY LARGO

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